

Curt Applegren

CARUSO

ALBUM



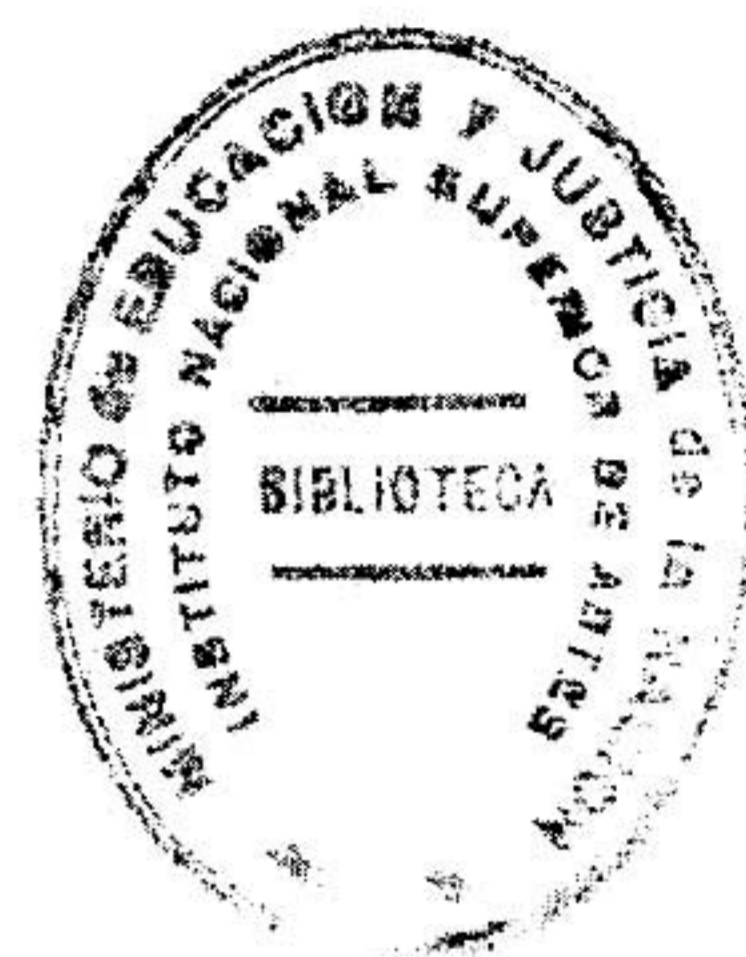
YOUR TINY HAND IS FROZEN (La Bohème) Che gelida manina	<i>Puccini</i>
LIPS SO SWEET AND TENDER 'A Vucchella	<i>Tosti</i>
SANTA LUCIA	<i>Marzials</i>
AY-AY-AY!	<i>Perez Freire</i>
IN MEMORY I LIE (The Pearl Fishers) Je crois entendre	<i>Bizet</i>
THE PORTRAIT Vaghissima sembianza	<i>Donaudy</i>
MY LOVE FOR YOU Ideale	<i>Tosti</i>
WOMAN'S A FICKLE JADE (Rigoletto) La Donna è mobile	<i>Verdi</i>

Favourite Songs and Arias

with

English and original words

RICORDI



CARUSO

ALBUM

Favourite Songs and Arias

with

English and original words

Your tiny hand is frozen (La Bohème) Che gelida manina	<i>Puccini</i>
Lips so sweet and tender 'A Vucchella	<i>Tosti</i>
Santa Lucia	<i>Marzials</i>
Ay-ay-ay!	<i>Perez Freire</i>
In memory I lie (The Pearl Fishers) Je crois entendre	<i>Bizet</i>
The Portrait Vaghissima sembianza	<i>Donaudy</i>
My love for you Ideale	<i>Tosti</i>
Woman's a fickle jade (Rigoletto) La Donna è mobile	<i>Verdi</i>

G. Ricordi & Co (London) Ltd

The Bury, Church Street, Chesham, Bucks.

YOUR TINY HAND IS FROZEN

Che gelida Manina

LA BOHÈME

Duration
about 3¾ min.

Also published separately in D \flat (original) and B \flat

G. PUCCINI

Andantino affettuoso $\text{♩} = 58$ *pp* *dolcissimo*

VOICE
CANTO

Your ti - ny hand is fro - zen! Let me
Che ge - li - da ma - ni - na, se la

PIANO

sfz *pp* *p*

warm it in - to life. Our search is use - less; In dark - ness all is
la - sci ri - scal - dar. Cer - car che gio - va? Al bu - io non si

hid - den.
tro - va

m. s.

Ere long the moon - light fair shall serve to aid us,
 Ma per for - tu - na è u-na not - le di lu - na.

rall. yes, in the moon - light our search let us re - sume, dear. One mo-ment, pret - ty
 e qui la lu - na l'ab - bia - mo vi - ci - na. A - spet - ti, si - gno -

affrett. *poco rit.* *a tempo.*

rall. *affrett.* *poco rit.* *a tempo*

mai - den, while I tell you in a trice Who I am,
 - rin - a, le di - rò con due pa - ra - le chi son, chi son,

m. s. *poco rall.*

p what I do, and how I live.
 e che fac - cio, co - me oi - vo.

pp a tempo *poco affrett.* *a tempo*

rall. **Andante sostenuto** *f*

Shall I? I am, I
Vuo - - - le? Chi son? - - - chi

rall.
Ped.

p *3* *3*

am, I am a po - et, What's my em - ploy - ment? Wri - ting! Is that a
son? So - no un po - e - ta Che co - sa fac - cio? Scri - vo. E - co - me

f *mp* *p* *espressivo*

Andante lento *J = 52*

liv - ing? Hard-ly. I've wit, tho' wealth be
oi - vo? Vi - vo. In po - ver - la mia

rall. *dolciss.* *p* *mp*

want - ing; La - dies of rank and fash - ion all in - spire me with
lie - ta scia - lo da gran si - gno - re. rime ed in - ni d'a -

mp

pas - sion. In dreams and fond il - lu - sions or cas - tles in the
 - mo - re. Per so - gni e per chi - me - re e per ca stel - li in

air. Rich - er is none on earth than
 a - ria l'a - ni - ma ho mi li o - na

f *cresc.* *f*

con molta espressione I! Bright eyes as yours, be - .
 ria. Ta lor dal mio for . . .

Sostenendo largamente *pp* *con grande espress.*

Ped.

lieve me, steal my price - less jew - els In Fan - cy's store - house
 zie re. ru - ban tut - ti i gio - iel li due la - dri: gli oc - chi

dolciss.

cher - ish'd, Your ro - guish eyes have robb'd me;
 bel - li V'en - trar con voi pur o - ra,

p *dolciss.*

Of all my dreams be - reft me, dreams that are fair yet fleet - ing.
 ed i miei so gni u - sa ti, e i bei so - gni mie - i

poco allargando con anima

f poco allargando

Fled are my tru - ant fan - cies Re - grets I do not
 to - sto si di - le - guar! Ma il fur - to non m'ac -

dolciss molto rall.

p *dim.* *stent.* *molto rall.*

a tempo

che - - - rish,
- co - - - ra

MP a tempo

6

For now _____ Life's ro - sy morn is
poi - chè, _____ pot - chè - v'ha pre - so

f $\frac{3}{}$

f con anima

6

break - - - ing. _____ is _____
stan - - - za _____ la _____ spe - - -

Opt.

break - - - ing, _____ Now gold - en love is
stan - - - za _____ la dol - - - ce spe -

cresc.

6

wak - ing! _____
 ran - za! _____

p *dolciss.*

wak - ing! _____
 ran - za! _____

Now that I've told my sto - ry,
 Or che mi co - no - sce - te,

ppp *allargando sempre*

con anima stentando

pray tell me yours, too, tell me frank-ly, who you are?
 par - la - te vo - i, deh! par - la - te! Chi sie - te?

pp *f con anima* *p*

rall. *ten.*

Say, will you tell?
 Vi piac - cia dir! _____

col canto *ppp* *allarg. e dim. molto* *m. s.*

due Ped.

'A VUCHELLA

Lips so sweet and tender

Duration
about 2½ min.

GABRIELE D'ANNUNZIO
English Version by
VIVIEN LAMBELET

F. PAOLO TOSTI

Allegretto moderato

VOICE
CANTO

PIANO

The first system of the musical score consists of two staves. The top staff is for the voice (CANTO) in a treble clef, with a 3/4 time signature. It contains a whole rest followed by a long melodic line with a slur. The bottom staff is for the piano (PIANO) in a bass clef, with a 3/4 time signature. It features a mezzo-forte (mf) dynamic marking and a series of chords and notes, including a half note in the bass and a quarter note in the treble.

The second system continues the musical score. The voice staff shows a continuation of the melodic line with a slur. The piano accompaniment continues with chords and moving lines in both hands, maintaining the mezzo-forte dynamic.

The third system concludes the piece. The voice staff has a mezzo-forte (mf) dynamic marking and a slur. Below the voice staff, there are two lines of text: "Ah!" and "Si,". The piano accompaniment features a piano (p) dynamic marking and continues with chords and notes.

p

lips so sweet and ten - der, Dis - dain - ful
com - ma nu scio - ril - lo tu tle - ne

flow'rs e - vad - ing the kiss - es that I spare for a
na vu - chel - la nu po - co po - co - ril - lo ap -

beau - ty now fad - ing.
pas - su - lia - tel - la.

Ah! _____ be lav - ish
 Meh, _____ dam - mil

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics 'Ah!' and 'Meh,' with horizontal lines indicating the melody. The piano accompaniment features a bass line with a long note and a treble line with chords and a melodic line.

in your giv - ing, _____ sweet lips more red than
 - lo, dam - mil - lo, _____ - è com - m'a na ru

The second system continues the musical piece. The vocal line has lyrics 'in your giving,' and 'sweet lips more red than'. The piano accompaniment continues with similar harmonic and melodic patterns.

ros - es. Sur - ren - der all the hon - ey your dew - y smile dis -
 - sel - la dam - mil - lo nu oa - sil - lo, dam - mil - lo, Can - ne -

The third system features the lyrics 'ros - es. Sur - ren - der all the hon - ey your dew - y smile dis -' and '- sel - la dam - mil - lo nu oa - sil - lo, dam - mil - lo, Can - ne -'. The piano accompaniment includes a treble line with chords and a bass line with a long note.

- clos - es! _____ First giv - ing,
 - tel - la! _____ Dam - mil - lo e

The fourth system concludes the page with the lyrics '- clos - es!' and '- tel - la!' followed by 'First giv - ing,' and 'Dam - mil - lo e'. The piano accompaniment features a treble line with chords and a bass line with a long note.

cresc.

then de - ny - ing, the kiss for which I'm
 pi - glia - til - lo, nu - va - so pic - ce -

sigh - ing, First giv - ing, then de - ny - - -
 - ril - lo nu - va - so pic - ce - ril - - -

f

- ing, The kiss for which I am sigh - - -
 - lo, com - m'a che - sta uuc - chel

poco rit. *p a tempo*

- ing O rose red mouth de - fy - - - ing The
 - la, che pa - re na ru - sel - la nu

col canto

poco rit. *a tempo*

lit - tle hours of rap - ture so swift in their fly - ing.
 po - co po - co ril - lo ap - pas - su - lia - tel - la.

Why,
 Si

diminuendo

oh why are you e - vad - ing The kis - ses that I spare for a
 tu tie - ne na ouc - chel - la nu po - co po - co - ril - lo ap -

poco rit.

beau - ty now fad - ing?
 - pas - su - lia - tel - la.

a tempo diminuendo *poco rit.* *pp*

col canto

SANTA LUCIA

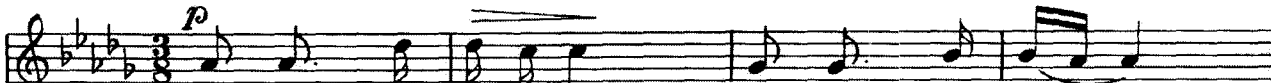
Neapolitan Barcarolle

Duration
about 3¼ min.

English Version by
THEO. MARZIALS

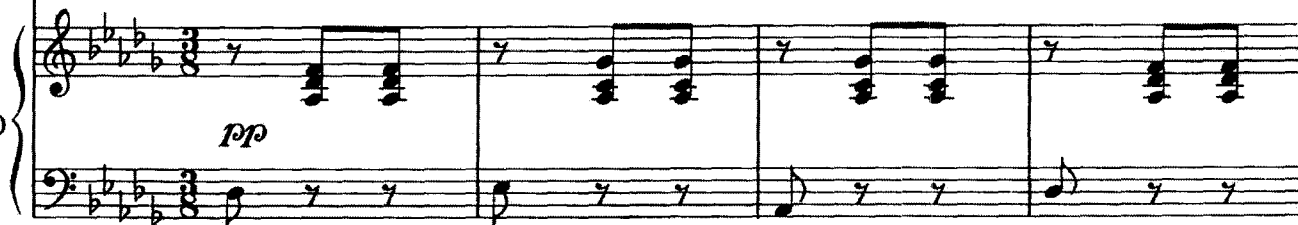
Andantino

VOICE
CANTO



1. See where the star of eve Beams gently yonder!
1. *Sul ma - re luc - ci - ca* *l'a - stro d'ar - gen - to,*
2. See, see, how fair it is, There in mid ocean,
2. *Con ques - to zef - fi - ro* *Co - si so - a - ve*

PIANO



See where from wave to wave, Soft breezes wander!
pla - ci - da è l'on - da, *pro - spero è il ven - to.*
Rocked by the silver waves, With gentlest motion,
Oh! co - m'e bel - lo *Star su la na - ve!*

Far, down the silver track Twilight is falling,
Sul ma - re luc ci - ca *l'a - stro d'ar - gen - to,*
All sunk to peace and rest, All sweetly dreaming,
Con ques - to zef - fi - ro *Co - si so - a - ve*

Far, Oh! so far a - way, Sweet songs are cal - ling.
pla - ci - da è l'on da, pro - spero è il ven - to.
 Now thro' the deep'ning night Moon - light is stream - ing.
Oh! co - m'è bel lo Star su la na - ve!

f
 Come then ere night is dark, Come to my bounding bark,
Ve - ni - te al - l'a - gi - le bar - chet - ta mi - a.
 Come then ere night is o'er, Come, leave the noi - sy shore,
Su pas - sag - gi - e - ri Ve - ni - te vi - a!

p
 "San - ta Lu - ci - a," "San - ta Lu - ci - a!"
San - ta Lu - ci - a! San - ta Lu - ci - a,
 "San - ta Lu - ci - a," "San - ta Lu - ci - a!"
San - ta Lu - ci - a, San - ta Lu - ci - a!

f

Come then ere night is dark, Come to my boun - ding bark, "San - ta Lu -
ve - ni te al - la - gi - le *bar - chet - ta mi - a.* *San - ta Lu -*
 Come then ere night is o'er, Come, leave the noi - sy shore, "San - ta Lu -
Su pas - sag - gi - e - ri *Ve - ni - te vi - a!* *San - ta Lu -*

f *p*

- ci - a!" "San - ta Lu - ci - a!"
 - ci - a! San - ta Lu - ci - a!
 - ci - a!" "San - ta Lu - ci - a!"
 - ci - a! San - ta Lu - ci - a!

mf

AY-AY-AY..!

Duration
about 2¼ min.

English Words by
MAX GARTMAN

OSMAN PEREZ FREIRE
Arranged by MICHAEL LESLIE

Also published separately in D

Allegretto

PIANO

Andante

I gave all my love to
Si al - gu - na vez en tu

you, Ay - Ay - Ay! My love was a wond - 'rous red
 pe - cho ay ya yay Mi ca - ri - ño no lo a - bri - -

Ped.

rose; From out of the world you knew, Ay Ay Ay! 'Twas
 - gas Si al - gu - na vez en tu pe - cho ay ya yay Mi

Ped.

just you a - lonewhom I chose. So love from you nev - er could
 ca - ri - ño no lo a - bri - - gas En - ga - ña - lo como a un ni -

Ped.

part I bade you take to your dear heart The
 - ño pe - ro nun - ca se lo di - gas en

Ped.

rose that I gave to you, *Ay-Ay-Ay!* My love was a wond'rous red
 ga - ña - lo como a un ni - ño ay ya gay pe - ro nun - ca se lo di -

p *f*

Ped. *

Allegretto

rose.
- gas.

f *f* *f*

Ped. * Ped. * Ped. *

Andante

I gave you a rose to hold, *Ay-Ay-Ay!* That
 El a - mor mi - o se mue - re ay ya gay y

f rit.

Ped. * Ped. *

lived but to love a - dore you; But close to your heart so
 se me mue - re de fi - o El a - mor mi - o se

f

Ped. * Ped.

cold, Ay-Ay-Ay! The rose sad-ly fades be-fore you. With-

mue-re ay ya yay y se me mue-re de fri-o por-

Ped. Ped.

-in your heart nev-er love glows, And so forlorn dies the red rose: I

que en tu pe-cho de pie-dra tú no quie-res dar le a-bri-go por-

Ped.

gave you a rose to hold, Ay-Ay-Ay! The rosesad-ly fades be-fore you, Ay-Ay

que en tu pe-cho de pie-dra ay ya yay tú no quie-res dar le a-bri-go Ay ya

- Ay! Ay-Ay- Ay! Ay-Ay- Ay!

yay! Ay ya yay! Ay ya yay!

rit. e dim. L.H. pp

JE CROIS ENTENDRE

In memory I lie
LES PÊCHEURS DE PERLES



Duration
about 3 min.

English Version by
VIVIEN LAMBELET

G. BIZET

Andante (♩ = 60)

VOICE

PIANO

In mem - - o - ry I
Je crois en - tendre en -

lie beneath the palms and dream of love, And
- co - re Ca - ché sous les pal - miers, Sa

hear a voice more ten - - der Than the flut - ing of the
 voix tendre et so - no - - re Comme un chant de ra -

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long note, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

dove. Oh night of sweet en - chant - - - ment, Oh
 - miers. O nuit en - chan - te - res - - - se, Di -

The second system continues the musical score. The vocal line has a dynamic marking of *p* (piano). The piano accompaniment includes a dynamic marking of *ppp* (pianissimo) and a *rit.* (ritardando) marking. The music continues with similar rhythmic patterns and harmonic structures.

dream of past de - light, E - ter - nal mem - o - ry of joy; Wild - est
 - vin ra - vis - se - ment! O sou - ve - nir charm - ant, Folle i -

The third system of the musical score shows the vocal line and piano accompaniment. The vocal line has a dynamic marking of *pp* (pianissimo). The piano accompaniment continues with its characteristic rhythmic and harmonic accompaniment.

rap - ture tak - - - en flight.
 - vres - se, Doux rê - - - ve!

The fourth and final system of the musical score on this page. The vocal line has a dynamic marking of *pp* (pianissimo). The piano accompaniment concludes with a final chord and a few notes in the bass line.

p

In the ra - diance of the star - - - light She seems to
 Aux - - - - - clar - lés - - - - - des é - toi - - - - - les, Je crois en -

The first system of the musical score consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a dynamic marking of *p* (piano). The lyrics are written below the vocal staff, with hyphens indicating syllables that span across multiple notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more melodic line in the left hand.

wan - - - - - der through the trees, - - - -
 - cor - - - - - la - - - - - voir - - - - -

The second system continues the musical score. The vocal line and piano accompaniment maintain the same key signature and time signature. The lyrics continue, with the vocal line ending on a note that is held over into the beginning of the next system. The piano accompaniment continues with its characteristic rhythmic pattern.

With her man - - - - - tle gent - ly blow - - - - - ing In the
 Ent' ouv rit - - - - - ses longs voi - - - - - les Aux vents

The third system of the musical score. The vocal line and piano accompaniment continue. The lyrics describe a gentle breeze blowing through trees. The piano accompaniment provides a steady accompaniment for the vocal line.

scent - - - - - ed eve-ning breeze. Oh
 tié - - - - - des du soir. O

p

The fourth and final system of the musical score on this page. The vocal line concludes with the lyrics "Oh O". The piano accompaniment ends with a final chord. A dynamic marking of *p* is placed at the end of the system.

night of sweet en - chant
 nuit, en - chan - le - res

ment, Oh dream of past de -
 se, Di - vin ra - vis - se -

- light, E - ter - nal mem
 - ment! O sou - ve - nir

cresc.

o - ry of joy; Wild - est rap - ture tak
 char - mant, Folle i - vres - se, doux rê

en flight. *pp* Fare -
 ve! Char -

- well, *smorzando* fare - well!
 - mant sou - ve - nir!

smor - - - *zan* - - - *do*

THE PORTRAIT

Vaghissima Sembianza

Duration
about 2¼ min.

English Version by
NORMAN FRASER

S. DONAUDY

Andante con moto

VOICE

PIANO

P espress. *cresc.*

CANTO

P dolce

How won - drous was the
Va - ghis - si - ma sem -

allarg. e sost.

a tempo

f con anima

dim.

P

PP dolce

beau - ty, that once a - dorned my
bian - za d'an - ti - ca don - na a -

la - - dy. Her por - trait lives be fore
ma - - ta, chi, dun - que v'ha ri - irab

cresc.

p

cresc.

allarg. *tornando*

me, stir - ring my heart so strange - - ly, I
ta con tan - ta si - mi - glian - - za ch'io

mf

p

allarg. *tornando*

mf

dim.

Ped. ** Ped.* ***

a tempo *cresc. e anim. un poco* *allarg.*
gaze, I speak, I lin - ger en - thrall'd in ad - or -
guar - do, e par - - lo, e cre - do d'a - ver - vi a me da -

cresc. e anim. un poco *allarg.*

a tempo

p *mp* *mf* *f*

Ped. ***

sostenuto *mf cresc.* *ten.* *p a tempo*
a - tion, As in the days of old.
van - ti co - me ai bei di d'a - mor?

col canto *a tempo*

mf cresc. *espress.*

p

Ped. ** Ped.* ***

p dolce
 This
 La
allarg. e sost.
a tempo
cresc.
f con anima
dim.
p

sweet and gen - tle vi - - sion, with - in my
 ca - ra ri - mem - bran - - sa che in cor mi
pp dolce

heart a - bi - - ding. When in a dream en -
 s'è de - sta - - ta sì ar - den - te o'ha già

cresc.
 rap - - tured, fan - ta - sy soars re -
 fat - - ta ri - na - scer la spe -
allarg.
mf
cresc.
mf
Ped.

tornando *p* *a tempo*
cresc. e anim. un poco

vi - - - ving The vow, - - - the kiss, - - - the
ran - - - xa, che un ba - - - cio, un vo - - - to, un

tornando *a tempo*
cresc. e anim. un poco

dim. *p* *mp*

Ped. *♣*

allarg. *f* *sostenuto*
mf cresc. *ten.*

ten - der em - brace, of her whom I - - - Can ne - ver more be -
gri - do d'a - mo - re più non chie - do che a lei che mu - ta è o -
col canto

mf *f* *mf cresc.* *f*

Ped. *♣* *Ped.* *♣* *Ped.* *♣*

a tempo *p*

hold.
gnor.

a tempo *espress.* *cresc.*

p

allarg. e sost. molto *a tempo*

f con anima *rinforz.* *ff*

♣ *♣* *♣*

MY LOVE FOR YOU

IDEALE

Duration
about 3 min.

English Lyric by
PHILIP KING

Italian Words by
CARMELIO ERRICO

F. PAOLO TOSTI

VOICE CANTO

♩ = 58

PIANO

mp

cresc.

p

My love for
Io lo se

dim.

mp e legato assai

rit. 3

you. Such beau - ty lives for ev - er Here in my wak - ened
- guii co - m'i - ri - de di pa - ce Lun - go le vie del

col canto

a tempo

heart. ——— My love for you. Know-ing that none can
 cie - lo: lo li se - gui co - me un'a - mi - ca

sev - er, Or in dreams ev - er part. ——— Now there is
 fa - ce De la not - te nel ve - lo. E ti sen -

cresc.

affrett.

lough - ter and life in the morn - ing, As a new day is
 tti. ——— ne la lu - ce, ne l'a - ria, Nel pro fu - mo dei

affrett.

con anima

dawn - ing. Can you hear soft and low the mus - ic
 fo - ri; E fu pie - na la stan - za so - li -

cresc. sempre

Tempo I.

rit.

call - ing, My love for you, My own.
 - la - ria Di te, dei tuoi splen - do - ri.

rit. col canto

p

cresc.

dim.

p

I hear your voice; My quick-ened heart is
 In te ra - pi - lo, al suon de la tua

pp legato assai

pp rit.

beat - ing To the tune of a song. I touch your
 vo - ce Lun - ga - men - te so - gni; E de la

col canto

a tempo

pp

hand; My heart a vow re - peat - ing, as your spell lin - gers
 ter - ra o gni af - fan - no. o - gni cro - ce In quel gior - no scor -

on. Come Love, Come be my
 - dai Tor - na, ca - ra i - de -

a tempo *rit.* *col canto* *pp armonioso*

own. Sor - row may come but my heart is not
 - al, tor - na un - stan - te A sor - ri - der - mi an -

pp a tempo *pp a tempo*

lone - ly, So sweet is life if you still love me -
 - ω - ra, E a me ri - splen - de - rà nel tuo sem -

rit. *cresc. a poco a poco* *col canto*

a tempo cresc. *f rit.*

on - ly. Now is a new dawn break - - - ing. Now is a
 - bian - te U - na no - vel - l'au - ro - - - ra, u - na no -

a tempo *f rit. col canto*

a tempo

new day a - wak - - - ing.
 - vel - la au - ro - - - ra.

col canto *a tempo*

p

Come Love, come be my own.
 Tor - na, ca - ro i - de - al,

cresc. *dim. sempre*

mp *mp parlato*

Come Love. Come Love.
 tor na. tor na

rit. *mp* *dim*

LA DONNA È MOBILE

Woman's a fickle Jade

RIGOLETTO

Duration
about 2 min.

English Version by
CLAUDE AVELING

Also published separately in B (original) and G

G. VERDI

Allegretto ♩ 138

VOICE

PIANO

The first system of the musical score consists of a voice line and a piano accompaniment. The voice line is a single staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment is written for two staves (treble and bass clefs) with a key signature of three flats. The tempo is marked 'Allegretto' with a quarter note equal to 138 beats per minute. The piano part begins with a 'marcato' marking and a 'p' (piano) dynamic marking.

pp con brio

Wo-man's a - fick le jade, Drift - ing like
La don - na è mo - bi - le qual piu - ma al

pp

legato

feath - er, False al - to - geth - er Are her vows ev - er; Al - ways a -
ven - to, mu - ta d'ac - cen - to e di pen - sie - ro. Sem - pre un a -

-dor - a-ble, with smile she'll charm you, With tears dis - arm_ you,
 ma - bi - le leg - gia - dro vi - so. in pianto o in ri - so,

Though truth - ful nev - er. Wo - man is fick - le, Drift - ing like
 è men - zo - gne - ro. La don - na è mo - bil qual piu - ma al

feath - er, False al - to - geth - er, False are her vows.
 ven - to, mu - la d'ac - cen - to e di pen - sier,

False are her - vows, Ah,
 e di pen - sier, e

con forza

false are her vows.
c di pen - sier.

He's doomed to
E sem - pre

mis-er-y Whose faith be - lieves her, Whose heart re - ceives her Let him sur
mi - se - ro chi a lei s'af - fi - da che li con - fi - da mal cau - to il

- ren - der! Yet, for true hap - pi - ness, His life is wast - ed
co - re! Pur mai non sen - te - si fe - li - ce ap - pie - no

Who has not tast - ed Her pas - sion ten - der! Wo - man is fick - le,
chi su quel se - no non li ba, a - mo - re! La don - na e mo - bil

Drift - ing like feath - er, False al - to - geth - er, False are her vows.
qual piu - ma al ven - to, mu - la d'ac - cen - to e - di pen - sier,

f *pp* *leggiero*

False are her vows, Ah!
e - di pen - sier, e

con forza
 false are her vows.
e - di pen - sier.

ff

POPULAR VOCAL ALBUMS

Original and English text

Celebrity

THE CARUSO ALBUM

Your tiny hand is frozen	<i>Puccini</i>
A Vucchella	<i>Tosti</i>
Santa Lucia	<i>Marzials</i>
Ay-ay-ay	<i>Friere</i>
Je crois entendre	<i>Bizet</i>
The Portrait	<i>Donaudy</i>
Ideale	<i>Tosti</i>
La donna è mobile	<i>Verdi</i>

THE GIGLI ALBUM

Mattinata ("Tis the day)	<i>Leoncavallo</i>
None shall sleep to-night	<i>Puccini</i>
Addio a Napoli	<i>Cottrau</i>
La Danza	<i>Rossini</i>
Fenesta che lucive	<i>arr. De Meglio</i>
Ombra mai fu (Largo)	<i>Handel</i>
Strange Harmony	<i>Puccini</i>
Marechiarè	<i>Tosti</i>

THE JOAN HAMMOND ALBUM

Oh, my beloved father	<i>Puccini</i>
Suicidio	<i>Ponchielli</i>
In quelle trine	<i>Puccini</i>
Ebben, n'andro lontana	<i>Catalani</i>
Love and music	<i>Puccini</i>
Madre pietosa	<i>Verdi</i>
L'uccellino	<i>Puccini</i>
Ritorna vincitor	<i>Verdi</i>

Negro Spirituals

The celebrated Burtleigh arrangements—English text

VOLUME I

By an' by	O Peter, go ring-a dem bells
Deep River	Sical away
I got a robe (Heav'n, Heav'n)	Swing low, sweet chariot
I want to be ready	'Tis me, O Lord
Nobody knows the trouble I've seen	Were you there

VOLUME II

Balm in Gilead	I stood on de ribber ob Jerdon
De gospel train	My Lord, what a mornin'
Didn't my Lord deliver Daniel?	Oh didn't it rain
Ev'ry time I feel de Spirit	Wade in the water
Go down, Moses	Weepin' Mary

Operatic

SOPRANO

Vissi d'arte	<i>Puccini</i>
Un di ero piccina	<i>Mascagni</i>
Caro nome	<i>Verdi</i>
Elsa's Dream	<i>Wagner</i>
Saper vorreste	<i>Verdi</i>
Ah! lo so	<i>Mozart</i>

MEZZO-SOPRANO No. 1

Sulla vetta tu del monte	<i>Puccini</i>
Stella del marinar	<i>Ponchielli</i>
Ah! mon fils	<i>Meyerbeer</i>
O mio Fernando	<i>Donizetti</i>
Faites-lui mes aveux	<i>Gounod</i>
Stride la vampa	<i>Verdi</i>

MEZZO-SOPRANO No. 2

Voi che sapete	<i>Mozart</i>
Si le bonheur	<i>Gounod</i>
Terra adorata	<i>Donizetti</i>
Piangerò mia sorte ria	<i>Handel</i>
Condotta ell'era	<i>Verdi</i>
Kommt ein schlanker Bursch	<i>Weber</i>

CONTRALTO

Voce di donna	<i>Ponchielli</i>
O del mio dolce ardor	<i>Gluck</i>
Il segreto	<i>Donizetti</i>
Lascia ch'io pianga	<i>Handel</i>
Sposa Euridice	<i>Gluck</i>
Che farò senza Euridice	<i>Gluck</i>
Re dell'abisso	<i>Verdi</i>

TENOR No. 1

Che gelida manina	<i>Puccini</i>
Celeste Aida	<i>Verdi</i>
Lohengrin's Narration	<i>Wagner</i>
Salut, demeure	<i>Gounod</i>
Una furtiva lagrima	<i>Donizetti</i>
Questa o quella	<i>Verdi</i>

TENOR No. 2

E lucevan le stelle	<i>Puccini</i>
Serenade: Apri la tua finestra	<i>Mascagni</i>
Lohengrin's Farewell	<i>Wagner</i>
Com'è gentil	<i>Donizetti</i>
La donna è mobile	<i>Verdi</i>
M'appari tutt'amor	<i>Flotow</i>

BARITONE

Pescator, affonda l'esca	<i>Ponchielli</i>
Quand'ero paggio	<i>Verdi</i>
O Star of Eve	<i>Wagner</i>
Eri tu	<i>Verdi</i>
Deh vieni alla finestra	<i>Mozart</i>
Largo al factotum	<i>Rossini</i>

BASS

Ella giammai m'amò	<i>Verdi</i>
Si la rigueur	<i>Halévy</i>
Vecchia zimarra senti	<i>Puccini</i>
Le veau d'or	<i>Gounod</i>
Vi ravviso	<i>Bellini</i>
Vous qui faites l'endormie	<i>Gounod</i>

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